

Hollywood

VOLUME 11 NO. 11 /\$1.00

studio magazine

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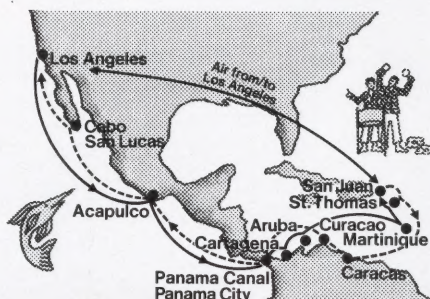
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Hollywood

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ON THE COVER

The beloved singing stars Jeanette MacDonald and Nelson Eddy (1935) whose fans are legion and whose films are still big box office attractions. Photo courtesy of the Jeanette MacDonald-Nelson Eddy Friendship Club.

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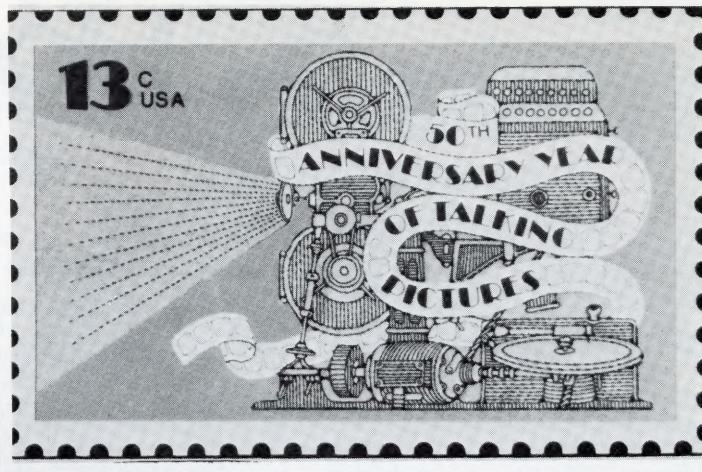
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Vol. II. No. 11
November, 1977

Festivals . . .
Readers say . . .
Studio news . . .
Books, Briefs



U.S. Postal Service will issue a postage stamp commemorating talking pictures.

Shorts, Documentaries, and Experimental films with the addition of a third new theater that will be in action 18 hours a day to screen and market 35 and 16mm films.

For the really delightful new 10th Annual celebration poster for The Festival of The Americas, plus the complete VI Festival and Film Market entry kit, and a copy of the past festivals 250 page program, all for free, Air Mail your name and address to: J. Hunter Todd, President & Founder, Festival of The Americas, P.O. Box VIFF 7789, St. Thomas, U.S. Virgin Islands, 00801. Telephone (809) 774-7708, Cable: PARADISE USVI.



May McAvoy and Al Jolson in a scene from "The Jazz Singer," the film that doomed silent movies. Miss McAvoy one of the guests of honor at a lunch honoring 50 years of talking pictures held in Hollywood October 6 by the Motion Picture Association of America.

Here is a photo of the **new stamp** released October 6, 1977 honoring the 50th anniversary of the Talking Picture. It was received too late to appear with the story in last month's issue.

A new updated "Kodak Photographic Products 1977-1978" catalog (P2-1) is now available from Eastman Kodak Company. The 264 page volume covers products for professional, technical, and scientific photographers as well as those active in audiovisual, instrumentation, motion picture, and advanced amateur photography. The catalog can be obtained by sending \$2.00 to Dept. 454, Eastman Kodak Company, 343 State St., Rochester NY 14650.

FILM FESTIVALS

The leading international Festival of the **Professional Film and TV Industry** now in its 20th year will be held Nov. 1-4th. Write 251 West 57th St., New York, NY 10091.

The 20th International **Leipzig Documentary and Short Film Festival** for

Cinema and Television will be held November 19-26, 1977. Its motto is "Films of the World — for the Peace of the World." International Leipziger, c/o VEB Deutrans, 701 Leipzig DDR, Markt 9.

Virgin Islands International Film Festival Nov. 11-20, 1977. New lower fees, states Feste President and founder, J. Hunter Todd.

The new, lower Festival of The Americas entry fees include: VTR productions down from \$75 to \$50, TVC's down from \$30 to \$25, TVC series down from \$90 to \$75, Student films down from \$20 to \$10, and Super 8mm entries down from \$20 to \$10. Feature entries remain at \$100, and Doc's, shorts and experimental hold at their ten year old level of \$50 each.

The 10th Annual Festival of the Americas will award Gold, Silver and Bronze Venus Medallions in this new women's category. Entries should be totally created or largely controlled by women, groups or individuals.

For its 10th Annual celebration, The Festival of The America is expanding its Great Director seminars and retrospects, and adding a major new emphasis on



President Diane Goodrich announces the formation of the new Jeanette MacDonald/Nelson Eddy Friendship Club. This club is unique because it is the first one to honor both stars. Members receive a photo membership card plus four deluxe journals a year. Each journal has a full-page, color photo on the cover, and is filled with pictures and stories about their films and their off-screen friendship. Both Jeanette and Nelson expressed the wish for a united friendship club. Now it has become a reality!

The Jeanette MacDonald/Nelson Eddy Friendship Club
1030 Mandalay Beach Road
Oxnard, California 93030



Jeanette MacDonald

Remembrance



Believe it or not! This was Jeanette's favorite still from all of her movies. "I Married An Angel." MGM 1942.

by Samuel G. Griffin

Jeanette MacDonald's name still lights up the Silver Screen, Television and numerous Record Albums. Her Star still glows even though she departed from us in Dallas Texas on January 14, 1965. Blessed by an individual beauty, golden red hair, blue-green sparkling eyes, and smile to charm all, she was never mistaken for any Movie Star, nor was she the typical MGM glamour queen. She possessed a quality that was strictly her own. Easy going in public and not difficult to approach, she was very loyal to her followers.

Metro-Goldwyn-Mayer Studio Officials still make reports of receiving mail simply addressed to Miss Jeanette MacDonald, Hollywood California. Letters of praise and adoration from persons of all ages.

Jeanette was known professionally for her flaming temper, and when under strain or provoked she could swear up a storm: Nicknamed "The Red Volcano", by MGM Director Robert Z. Leonard, He said, "Working with Jeanette was never dull!"

She had a natural affinity for film. Where she got her knowledge was a mystery to me. She could take a scene and put more life into it herself alone without any direction. She could have been a great Director, but she was destined to be a Star. She held together with her magic many a bad production. She could be highly dramatic and switch to tongue in cheek comedy so swiftly that one was amazed! She fought desperately to make each of her films a success and many a time there was fire on the set when she thought a take was going badly. She had a knack of persuasion so that she could direct the Director to her viewpoint and swing a production to the advantage

of all concerned. I adored her! She was a delight to work with! She was my friend!"

Jeanette made a name for herself in the high comedy films, "Oh, For A Man", (Fox 1930) and "Don't Bet on Women", (Fox 1931), and also teamed up with co-stars Maurice Chevalier and Nelson Eddy for some of her best remembered films.

In 1942 with the termination of Jeanette's MGM contract, she embarked on a new phase of her career . . . a nationwide concert tour. She departed from the Studio amicably. The day she left, Louis B. Mayer went to her dressing room to say farewell. He asked Jeanette if she would return if he came across a proper screenplay for her. She agreed and returned to MGM in 1947 and 1948 and appeared in "Three Daring Daughters" and "The Sun Comes Up".

Under the sponsorship of The Army Relief Inc., and the U.S.O., she tenaciously undertook a strenuous two year schedule to cover the States from Alabama to Wyoming. "I loved those years", she said. "It gave me great happiness to entertain our servicemen and women."

During this time she also was booked in Concert Halls . . . "I was running from Luxury Concert Stages to the back of Army Trucks and makeshift Stages to sing. One pleasure I had was to sing publicly many songs which my motion picture contracts and recording contracts did not permit me to sing. I'm only sorry I couldn't have recorded some of my performances. Those guys and gals really gave me a lift! We all had such fun! I did a medley of songs at the end of each show. They would call out requests and I was learning new songs all the time. I would usually try to visit the Camps three or four hours before my show and chat with the troops and then rush off to the nearest Music Store and grab up copies of songs and learn them before the show. I drove my accompanist crazy and myself too, a little! But, we so wanted to please them! Only once did we get mixed up. I had a request for "Give My Regards to Broadway", and we went into "California Here I Come". They went wild thinking we were joking!"

"In a short time thereafter I was back home in California to rest. I was exhausted yet exhilarated as the tour was a great success.



Jeanette has a cup of Tea while enjoying a chat with the boys before departing for another Camp to entertain.



Jeanette endorses the FM Radio by General Electric . . . in conjunction with "The Electric Hour."



Jeanette decorates her MGM dressing room for Christmas.



Jeanette during a rehearsal for one of her many radio broadcasts.

"I was home for about two weeks when I received a letter from President Roosevelt, asking me to sing at the White House and I accepted gratefully! I expected to be singing for the President and other Government Officials. Mrs. Roosevelt greeted me on my arrival at the White House. When I entered the Blue Room to sing you can imagine my surprise to find my audience made up of wounded servicemen and women. They were wearing their Purple Hearts. I held back my tears as I walked to the stage . . . I knew that I would not be able to start my performance with my planned program. I whispered to my accompanist and we opened with "Keep the Light Burning Bright in The Harbor". It was a most moving experience! An evening to always remember. After the concert President Roosevelt presented me with a Plaque. It simple stated, "Thanks Jeanette for cheering many a Dreary Heart during a very trying period for Our Country The United States of America". This was accompanied by a scroll which Mrs. Roosevelt presented me. It was signed by thousands of our servicemen and women. I was so touched I cried, we all cried!

Soon our tears turned into laughter . . . and I sang some requests before I said my Goodbyes."

Also during these years on May 8, 1943, Jeanette made her debut in grand opera singing the role of Juliet in Gounod's "Romeo et Juliette", in His Majesty's Theatre in Montreal Quebec, Canada. Although reviews were not overly complimentary on Jeanette's performance, audience reception was overwhelming! Her co-star Ezio Pinza made a public statement in rebuttal to the unfavorable reviews and said, "I loved singing with Jeanette. Those damn fools expected a grand diva rendition of Juliette. Jeanette sang her role as



Jeanette with Tyrone Power receiving their Crowns as Queen and King of Hollywood 1940.

though she were fourteen years old entranced by love! As to her voice being thin and small I say bunk! It was beauty to the ear and to the eye an enchanting performance!"

On November 4, 1944, Jeanette made her American debut at the Chicago Opera House again in "Romeo et Juliette", and as in Canada Jeanette was a sell-out. Two weeks later she opened in the same House as Marguerite in "Faust." Critics were more enthusiastic towards Jeanette's Margeurite. Claudia Cassidy stated in her review, "She was Margeurite, a singing actress of such beauty you felt if Faust sold his soul to the Devil, at least this time he got his money's worth!"

In 1944, Jeanette appeared briefly in the Universal film "Follow the Boys", in which she sang "Beyond The Blue Horizon and "I'll See You In My Dreams." She worked exceptionally hard during these years and although in frail health she continued on, raising money for the war through the "American Women's Voluntary Services" of which she was one of the founders. When the war ended she returned to her home physically and emotionally exhausted. "I gave all I had", she said, "But, I gave it willingly! I'm proud I was able to serve my country!"

Jeanette had many offers to return to the screen. "I didn't find any scripts that I liked so I just said Thank You, but no Thanks! Instead she accepted radio offers and turned to the air waves in such programs as "The Electric Hour" several times with Nelson Eddy. "The Railroad Hour" with Host Gordon MacRae and "The Edgar Bergen and Charlie McCarthy Show". Her effect over her radio audiences and listeners was such that Walter Winchell commented that Jeanette's singing made Radio . . . into Radiante-O!"



Jeanette as Juliette. — LIFE MAGAZINE



Jeanette with Art Carney in "Charley's Aunt."



Jeanette and Gene look over Turkey before serving their Thanksgiving guests.



Jeanette from "The Electric Hour".



Jeanette as "The Merry Widow", MGM 1934 (with Chevalier).



Jeanette as "Naughty Marietta", MGM 1935 (with Eddy).

Broadcasting was by no means a new medium for Jeanette. She had cut promotional transcription discs for her films and had her own radio show under the sponsorship of "Vicks". On Monday night June 29, 1936 Cecil B. DeMille, director, host and narrator for "Lux Radio Theatre" presented Jeanette in "Irene." This was the fifth program of one of the biggest and most popular weekly broadcasts in the history of radio, often attracting an estimated audience of forty million listeners. Jeanette made four more appearances on the show under DeMille's direction. The broadcast of "Irene," was unique in the fact that Jeanette was singly starred.

Of radio, Jeanette said, "I enjoyed it very much, especially because I always loved performing before an audience. You had only one chance to please them. That terrifying moment before you make your entrance is beyond explanation! I'd say to myself each time, everything is fine, those are your friends out there . . . give them your best and out I would go! After I was on stage the applause and those smiling faces greeting me made me feel at ease.

The only time I literally had to be shoved onto a stage was at my "Hollywood Bowl" recital. My manager told me that over twenty thousand people were there. I was petrified!"

However Jeanette needed to have no fear. Wherever she sang the Macdonald voice and enthralling personality conquered all who came to hear her.

In 1951 Jeanette returned to the boards co-starring with her husband Gene Raymond in Molnar's comedy "The Guardsman." They were an instant success and their cross country tour was a complete sell-out. Reviewers all agreed that it was a joyous way to spend an evening . . . "Jeanette is gorgeous to behold and her singing is heavenly! Gene Raymond is perfect in his dual role as husband and would be lover. It is evident that Jeanette and Gene are having as much fun as their audiences." They were offered a Broadway run, but during the last weeks of the tour Jeanette was tiring and so she and Gene decided not to take the show onto Broadway.

Gene was heavily committed to Television and busied himself acting, writing and directing for TV. Jeanette was now content to remain in semi-retirement and to be just Mrs. Gene Raymond. They had sold their Bel Air home in California and taken up residence in a Park Avenue apartment in New York City. Gene presented Jeanette on Television in "The Prima Donna" in 1952 which received high acclaim.

Ralph Edwards did a "This Is Your Life" segment on Jeanette, she appeared on "Whats My Line" as guest panelist and also as Mystery Guest and Edward R. Murrow visited Jeanette and Gene in their Park Avenue apartment on "Person to Person."

Jeanette now decided to retire. But before doing so she gave a recital at Lewisohn Stadium and Carnegie Hall. She was suffering from a weak heart, and thought that now was the time



to end her long and brilliant career. Her failing health was a well guarded secret, and only Gene and her family and a few close friends knew of her condition. "It wasn't that I wanted to avoid publicity concerning my health," she said, "I just wanted to rest and build myself up. I wanted to work on my autobiography . . . so I thought a quiet exit would be best!"

After a few years Jeanette's health did improve, and she was able to accept an offer from CBS-TV to reunite with Nelson Eddy for an appearance on "The Big Record" hosted by Patti Page. And in 1957 she starred with Art Carney in the TV Special "Charley's Aunt." In 1958 she again joined Nelson Eddy to record an album for RCA "Jeanette MacDonald and Nelson Eddy-Favorites in Stereo," which became a million seller. She then appeared in stock productions of Noel Coward's "Bitter Sweet" and Rodgers and Hammerstein's "The King and I."

In 1964 Robert Wise from 20th Century Fox contacted Jeanette hoping to cast her as the Mother Abbess in his film production "The Sound of Music." Unfortunately she was unable to accept. She had undergone an arterial transplant in 1963 and was now in complete retirement.

I met Jeanette in November 1946 after one of her concerts, and by chance or perhaps by providence we became friends and remained so until her death. After each of our meetings through the years I would record our time together in a Journal. She said, "Someday you can write a Book."

Yes, Jeanette's Star still shines brightly! Through the magic of her films, television and recordings she makes new friends each day. How fortunate we are . . . to have these legacies to remember a Great and Gracious Lady.

A Photo Gallery of Jeanette





Tom Cooper: A theatre owner who loves Jeanette and Nelson

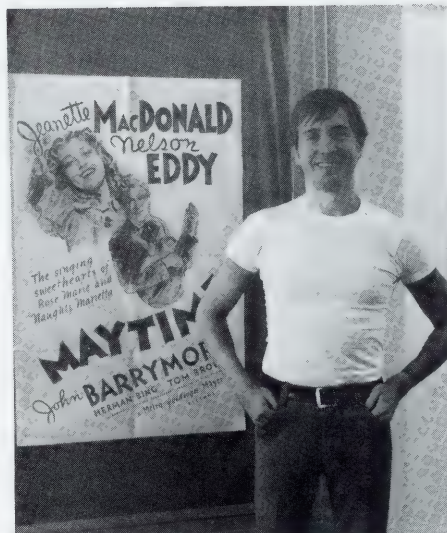
by Sharon Rich

Tom Cooper loves old films. Loves them so much, in fact, that he decided to have a theater of his own to show them in. That dream became a reality a few years ago, and now he owns and operates the most successful revival theater of its kind in Los Angeles, the Vagabond Theater.

Several years ago, Tom produced a series of "Musical Matinees." This consisted of a once a month double bill, featuring at least one MacDonald/Eddy film. He himself loved the MGM musicals, and felt there was an untapped audience in Los Angeles for them. His theory proved correct. The success of his "Musical Matinees" resulted in his getting his own theater.

The Vagabond specializes in presenting great classics of Hollywood's Golden Era. Not only musicals, but drama, comedy, and often rare films are screened. His bills attract students, fans, and stars alike. Tom is a real showman and knows how to present his features. They are shown in the original 35mm, and whenever possible, in the original color process or tint, or in gorgeous black-and-white. Often the films have not been presented in their original form since the initial release!

Perhaps his most popular requests are the MacDonald/Eddy films. Fans flock in droves when he presents an "Operetta Festival." Most theater owners avoid



Tom Cooper, owner of the Vagabond.

festivals, fearful of overexposing a particular star or film genre. This is not a problem with the MacDonald/Eddy crowd. "Their fans are the best audiences," Tom declares happily. "They're the most appreciative and the most demonstrative. "People still want to be entertained,"

he insists. Audiences at current movies often sit quietly — or restlessly — throughout the picture, not even bothering to applaud at the end. Not so with the operettas. The opening titles receive enthusiastic applause, as does Jeanette's first appearance. When Nelson appears on the scene to save the day, the audience roars. A loud round of applause after each number makes any theater owner feel good. There's no boredom with these timeless films.

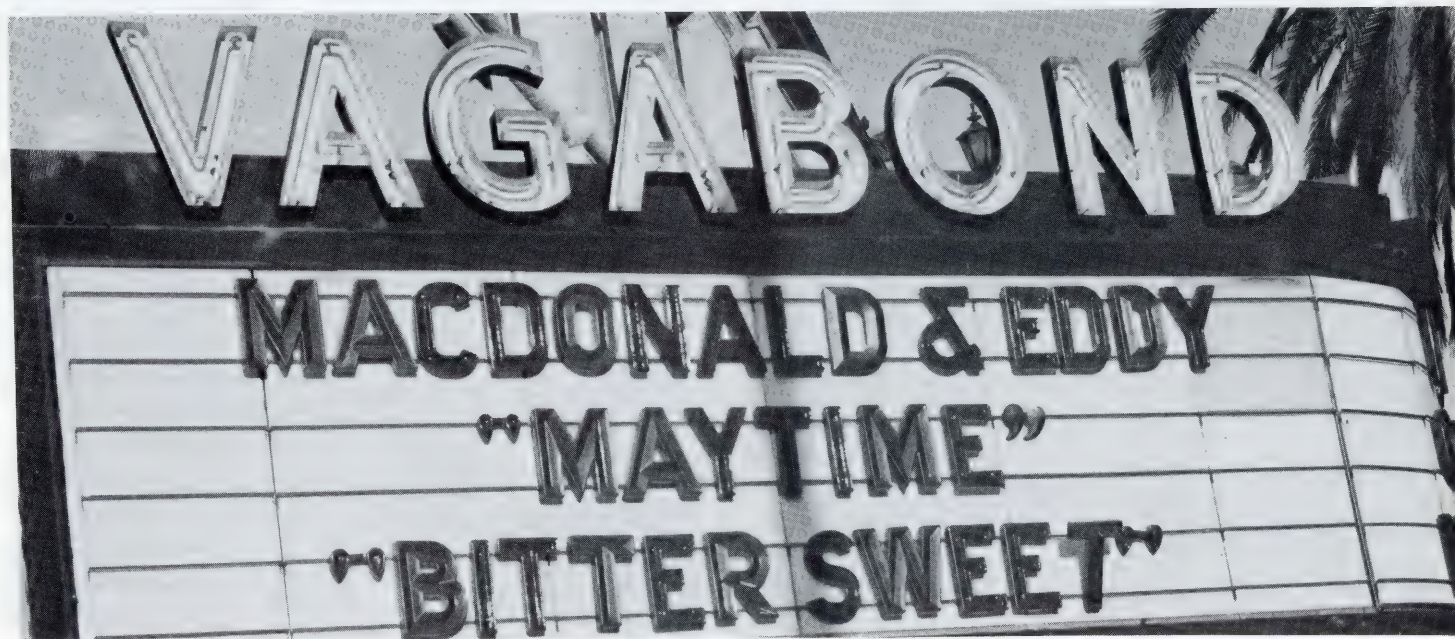
In San Francisco, another theater is currently having an MGM festival. Each Tuesday afternoon a MacDonald/Eddy film is screened. The box office receipts are good, but not nearly as spectacular as Tom's. "Why? Because I've found my market. I know how to present these films. Even a modern film won't do well if not promoted correctly."

Tom professes a special fondness for Jeanette and Nelson. "The more I see of Jeanette, the more I like her. I enjoy showing her early Paramount films like "The Love Parade," not only because they're rarities, but because she's a delightful comedienne! She was good in everything she did, and had great screen presence.

"I think Nelson is very underrated as an actor. He's very good, very natural. Especially in "The Chocolate Soldier,"

PHOTOS TAKEN BY DIANE GOODRICH

The marquee of the Vagabond Theater on Wilshire Blvd. in mid Los-Angeles.



which we showed a few weeks ago. He's very tongue in cheek in that. He's also quite witty in "Maytime" and has good timing in the comic scenes. I never get tired of "Maytime", it's such a touching film. Even after endless viewings, the ending still gives me goosebumps. In the scenes between Jeanette and Nelson, the eye contact and emotions are very real. It's obvious they cared a great deal about each other."

Operetta fans were treated to several surprises during Tom's most recent festival. The clear, sharp prints of films often show small details that are washed

out in 16mm prints. For instance, there is a scene in "Rose Marie" where Jeanette falls into the lake and Nelson has to drag her out. For the first time for many viewers, it was evident in the scene that followed that they were still both soaking wet! A small point, perhaps, but as Jeanette spoke, a shower of water sprayed from her hair. The audiences laughed at this added bit of comedy. Also, in "Maytime," the clarity of the print revealed that both stars were crying through the "Will You Remember" number. Quick editing conceals much of this, but their tears are still clearly seen. Added to this, the sequence

was shown in its original pink gel, which added even more warmth and poignancy to this emotional moment.

Tom Cooper's latest "Operetta Festival" was a huge success. "I'm delighted it did so well," Tom declares. MGM is stunned with the grosses their films pull in. Because of this, I'll be able to get more of their films. I'm planning to show "New Moon," "Balalaika," "Let Freedom Ring," "I Married An Angel," "Three Daring Daughters," and others. After the first of the year, I'm going to bring a lot of those goodies back."

We Los Angeles film buffs can't wait!

Nostalgic is one of the collectors posters of Jeanette MacDonald and Nelson Eddy.



Jeanette MacDonald & Nelson Eddy



Jeanette guests on Nelson's radio show in the late 40s. He was on the air steadily for thirteen years. She had her own show for one season.

by Sharon Rich

Jeanette MacDonald and Nelson Eddy. Their names no doubt conjure a mental picture of Nelson as a Mountie, Singing "Indian Love Call" to his lovely Jeanette. That particular scene from "Rose Marie" has been parodied and camped endlessly over the years until, unfortunately, their films tend not to be taken seriously. This is an undue oversight, when one considers the contribution they made to film musicals. The success of the MGM musicals of the 40s and 50s might not have come about had it not been for the popularity of the MacDonald/Eddy team. Until them, musicals were not top-grossing films. In their day, they were MGM's greatest drawing screen team, musical or not.

The parallels in their early lives are striking. Both were raised in Philadelphia. (Nelson was born in Providence, Rhode Island) Both were virtually brought up by their mothers. "We were both pampered and spoiled," Jeanette once laughingly admitted. Both aspired very young to become opera singers.

Jeanette's career, though, took her first to Broadway and then into films. She had a successful early career at Paramount. Ernst Lubitsch, her mentor, knew how to utilize her excellent sense of comedy; and when seen today, her performances are still delightful and fresh. The flighty, childlike personality she portrayed was closer to her own temperament than most people knew. Later on, her acting was more refined, and her comic talents largely ignored. But that pert, impish quality still came across in her films with Nelson Eddy.

Nelson made a moderate success in opera. It was predicted that given time and exposure, he would surely surpass Lawrence Tibbett



An unusual shot of Jeanette, 1936.

as America's greatest baritone. But it was in the concert field that Nelson achieved his first real fame. He enjoyed the versatility of the field, certain he would reach more people not usually interested in classical singing. In this respect, he proved correct. By 1933, his concerts were drawing throngs of adoring women. Once he became a film star, his appearance in concert was enough to incite riots. Women shrieked, fainted, and mobbed him; and he had to be protected by bodyguards and police. By the mid 30s, he was a national sex symbol. While on the screen his personality was watered down, his dynamic magnetism and masterful voice when heard live came across with full force. Besides, he was not really intrigued with filmmaking. His sole reason for remaining in the business was a new interest in his life, Jeanette MacDonald.

They met in 1933, both newly under contract to MGM. A romance developed, although it was never strongly publicized. This was due to Nelson's insistence. He hated the Hollywood game, he hated L.B. Mayer, and he only consented to lend his appearance to films to boost his concert attendance. He firmly refused to discuss his personal life with the press. On one occasion, when Louella Parsons exploited his relationship with Jeanette, he sued.

Jeanette's absorption in her career was mainly responsible for their personal breakup in 1936. Shortly afterwards, she announced her engagement to Gene Raymond, whom she married in 1937. Nelson married two years later. He and Jeanette remained extremely close through the years, contrary to stories which suggest otherwise.

Professionally, Mayer intended teaming them as early as 1933. He had several properties in mind, including "The Duchess of Delmonaco's" (with a story line very similar to "San Francisco"), "The Prisoner of Zenda" (a non-musical version), "The Merry Widow," and "Let Freedom Ring" (which Nelson filmed solo in 1939). It was not until late 1934 that "Naughty Marietta" began production. The rest is history.

They made eight films together. "Sweethearts" ('38), their fifth, was MGM's first feature in Technicolor. "Rose Marie" ('36), "Maytime" ('37), and "Girl of the Golden West" ('38), had all begun as color features, but at different times in the shooting, Mayer had decided against the added expense.

Mayer made no secret of his personal contempt for Nelson, and



Nelson, 1939.

went out of his way to demean him. He insisted that Nelson be slapped on with such heavy makeup as to be barely recognizable. In "Rose Marie," he surprisingly allowed much of the film to be re-shot to insure Nelson would be cut out of all possible scenes. Despite his efforts, by 1938, both Nelson and Jeanette's popularity was at an overwhelming peak. In addition, Paramount and Universal made attractive offers to borrow them. Mayer, never one to lose out on a goldmine, decided to cash in by splitting the team. The only modest success of their solo films convinced him otherwise. In mid '39, he embarked upon another Technicolor production, "Bittersweet," hoping to duplicate, or surpass, the success of "Sweethearts." After several weeks of script problems, the filming was halted when Jeanette insisted the story follow the original stage play. "Bittersweet" was shelved, and a black-and-white production of "New Moon" was begun.

By 1940, the trend in films was beginning to change. Europe was at war, and lavish musicals seemed to be slipping out of vogue. "New Moon" had several strikes against it, including endless story rewrites, and a change in directors. Woody Van Dyke suffered a heart attack well into the filming, and was replaced by Robert A. Leonard, who received screen credit.

Nevertheless, "New Moon" was a success, and deservedly so. Mayer was reassured that despite the changing times, he should not change the winning MacDonald/Eddy formula. Despite protest from both stars, production on "Bittersweet" was resumed and rushed to completion. Mayer was more than annoyed when it did not turn out to be the box-office smash he had bargained for.

Nelson was fed up with making what he termed "Sons of Naughty Marietta," and wanted to do a war film or a comedy. Instead, he next teamed with opera star Rise Stevens in "The Chocolate Soldier." Jeanette was set for a remake of "Smilin' Through" with Jimmy Stewart and Robert Taylor. When both men enlisted, Brian Aherne and Jeanette's husband, Gene Raymond, were named as replacements.

In 1942, Mayer submitted to Nelson's wishes and reunited them in a sophisticated comedy, "I Married An Angel." Nelson commented,



The sweethearts of "Sweethearts," with director Woody Van Dyke. He directed them in five films, and unofficially coached Jeanette in "Smilin' Through," and Nelson in "Phantom of the Opera." Needless to say, he was a close personal friend.

"They said it would either be our best or worst film." Unfortunately, it turned out to be the worst, at least in terms of box office receipts.

During the filming of "Angel," Nelson had one final row with Mayer and angrily bought out his contract. He was later to regret this decision, and with hindsight ruefully admitted that leaving MGM was the biggest professional mistake he'd made.

But in 1942 he was glad to have his freedom. While his agent prepared an overseas tour for him, he accepted a two-picture offer from Universal, at the then-outrageous salary of one million dollars. The studio also extended the offer to Jeanette. "Phantom of the Opera" was chosen as the first film with the promise that the emphasis would be on the opera scenes. Jeanette tested for the female lead eventually played by Susannah Foster, but she could not get out of her Metro contract. She remained to make one last film, "Cairo," an enjoyable but cheaply-budgeted programmer. Mayer, grudgingly hoping to lure Nelson back, had purchased new scripts for them, including "Showboat" and "The Vagabond King." Now he was determined to usher her out of his studio with as little glory as possible.

At Universal, Nelson excitedly began work on the lavish Technicolor remake of "Phantom." When the film began running over budget, he helped out by dubbing tenor and basso roles to cut down costs. He'd gotten it into his head that "Phantom" would bring grand opera to a culture-starved public, and he went out of his way to insure the film's success.

Jeanette completed "Cairo," then moved over to Universal. While Nelson finished "Phantom," she donated her services to "Follow the Boys."

The final print of "Phantom" horrified Nelson. He felt his opera scenes had been butchered. Enraged, he informed Universal that neither he nor Jeanette would honor their contracts at that studio. He then went overseas on an extended tour, which is what he'd wanted to do all along. Jeanette, meanwhile, found time to pursue a career in opera.

At this time, her voice was technically at its finest. But as early as 1943, she was stricken with a heart condition that was eventually to claim her life. She had not the stamina to endure the rigors of singing opera, and her failure to attain the success she had hoped for was greatly due to her physical frailty.



On the set of "Maytime," considered one of the fifty greatest films of all time, and their best.



"Naughty Marietta," their first film, was nominated for a Best Picture Oscar, and won Photoplay's Gold Medal award as the best movie of 1935.



A rare, informal shot of them taken at a party early in 1935.



The hero and heroine of "Rose Marie," their best-remembered film.

They both had brief brushes with the Met. Jeanette's friend, Lily Pons, encouraged her to audition for manager Edward Johnson. Jeanette prepared the trio from "Faust" incidently, with a very young Nicolai Gedda accompanying. But the audition never took place. Jeanette was disheartened after hearing vicious rumors that Johnson was not interested in a movie prima donna, and had only agreed to hear her because of Pon's insistence.

Johnson *did* want Nelson, and had been trying to get him for some time. He intended him to debut in Verdi's "Masked Ball." Inexplicately, Nelson's agent declined the contract without consulting him.

In 1945, Jeanette and Nelson formed a film company, with the idea of producing and starring in vehicles which they would chose themselves. While stockholders were being gathered, they accepted another offer from Universal. An operetta was chosen and begun, but Jeanette was not well enough to get through the filming, and the project was dropped.

Nelson was surprised when, in 1946, Jeanette accepted an offer from Metro to play a mother in "Three Daring Daughters." He felt she was too young to stoop to that, and hoped they could remain a team, if not in films, in concerts and radio. Production of "Three Daring Daughters" was eventually halted, again because of Jeanette's health. Two years later, Mayer insisted the film be completed, as the salaries had already been paid.

They did not work together again until the mid 50s. In 1953, Nelson decided to make the transistion to nightclubs. His friends thought he was bastardizing himself, but he strongly felt the need to reach new and younger audiences. He was still popular, although concert attendance had waned rapidly due to television. Jeanette also agreed to try out this relatively new field, but finally had to bow out of his plans. While he traveled the nightclub circuit, she worked in theater and TV as her health permitted.

In the late 50s, they were seen together on several variety shows. Enthusiastic public response, as well as the enormous success of their record album "Favorites in Hi-Fi" put them in high demand. There was talk of their hosting a show of their own, but nothing came of it.

Jeanette died early in 1965, Nelson a scant two years later. Their films are shown today in revival houses, and play to full capacity. As long as there are people to view the magical chemistry between them, they will never be forgotten.

The Opera Divas of MGM

By Kirk Crivello

Louis B. Mayer's Training School For Opera Singers



Hungarian-born blonde Ilona Massey was the epitome of a European prima donna. Her big cinema moment arrived with Nelson Eddy in "BALALAIKA."



Douglas McPhail and Betty Jaynes. The young baritone and soprano first met during MGM's "SWEETHEARTS," as under-studies for Nelson Eddy and Jeanette MacDonald.



The first of the four Busby Berkeley-directed Mickey Rooney and Judy Garland MGM musicals "BABES IN ARMS," featured young singers Mary Jo Ellis, Leni Lynn, Betty Jaynes and Douglas McPhail.

The haughty beautiful Jeanette MacDonald's staggering popularity has endured and still blossoms in it's full glory due in part to the many revivals of the MacDonald-Eddy operettas to theatres, and also because of the frequent TV showings of their musicals. Due to the phenomenal impact MacDonald's films made and the loss of teenage brunette soprano Deanna Durbin to Universal, Louis B. Mayer continued his quest for other operatic talents. This was a frequent ploy of the studios to employ an actress of comparable talent or physical appeal as a threat if enlarged egos should prevail.

Even though **Ilona Massey** possessed European-bred glamour and a glorious singing voice, she never established herself on the screen. When Mayer went to Carlsbad to take the famed waters, he found Hungarian Ilona Hajmassy, whose cool and delicate blonde beauty captivated him even though she was the protege of the director of the Vienna Statsoper. Mayer chose another newcomer, Hedy Lamarr as her roommate so that they could perfect their English. With her name shorted to Massey, she replaced Della Lind in *ROSALIE*, as a co-ed friend of star Eleanor Powell. Ilona sang and spoke her lines phonetically, but photographed well and the public response was sufficient for MGM to star her with Nelson Eddy in *BALALAIKA*, a successful romantic musical about Czarist Russia. When she wed Alan Curtis, Mayer lost interest and without the forces of MGM, her pictures became less frequent and of lower quality. In 1946, Ilona returned to Metro for *HOLIDAY IN MEXICO* in a role originally planned for MacDonald. Teaming again with Nelson Eddy (his last film) in Republic's *NORTHWEST OUTPOST*, she continued in supper clubs and the stage. Ilona was married to Gen. Donald Dawson and living in Maryland when she died in 1974.

The voluptuous blonde from Warsaw, **Miliza Korjus** had a thrilling coloratura soprano voice and had to take off 45 pounds for her debut in the magnificent *THE GREAT WALTZ*. Anemia resulted and her English remained heavily accented. She never made another film, married to Dr. Walter Seltor since 1952.

When *Deanna Durbin* attained enormous popularity at Universal, Mayer signed thirteen-year-old Susanna Foster in 1937. The studio readied *B ABOVE HIGH C* for their new soprano discovery, but that picture was never made. By 1943, Susanna would be Universal's leverage for controlling Deanna, giving her most memorable performance in the remake of the classic thriller, *THE PHANTOM OF THE OPERA* opposite Nelson Eddy. Divorced from singer Wilbur Evans, Susanna lives in NYC.

Betty Jaynes was a clean-cut blonde, only sixteen in 1937 when she caused a sensation as Mimi with Martinelli in "La Boheme" at the Chicago Civic Opera and

immediately signed by Mayer. Betty first met Douglas McPhail while they played the roles of understudies to MacDonald and Eddy in *SWEETHEARTS*. When they married in 1938, they were highly touted as MacDonald's own proteges. Before the decade finished, they teamed again as the second leads in *BABES IN ARMS*. The marriage fell apart around 1941 and with it their once bright careers. In December, 1944 the despondent McPhail committed suicide and Betty Jaynes ended her seven year contract and drifted into obscurity.

Austria's **Della Lind's** movie career never took fire in America, dropped from *ROSALIE*, she functioned as second fiddle to the ultra popular comedy team of Laurel and Hardy in *SWISS MISS*, then on to Broadway. Little Leni Lynn was in the Durbin tradition, with a coloratura voice and genuine charm. Mayer first heard her sing on talent night at Hollywood's Trocadero nightclub, toured with Eddie Cantor before given spots in *BABES IN ARMS* and *HULLABALOO*. But Leni became much more familiar to England audiences, where she starred in several low-budget musicals during World War II.

Nelson Eddy's *THE CHOCOLATE SOLDIER* co-star **Rise Stevens** failed to generate interest shown in Eddy's teaming with MacDonald. A contralto who became a mezzo-soprano, Rise returned to the Metropolitan Opera and in 1975 was named president of New York City's Mannes College of Music. She has been married since 1938 to her manager, Walter Surovy.

Exquisitely lovely **Marta Eggerth** had passed her peak in German-English films (since 1931), but she had another shot at it in two Judy Garland vehicles (1942-43), *FOR ME AND MY GAL* and *PRESENTING LILY MARS*. With her husband, the late Polish tenor Jan Kiepura, co-starred in movies and in light operas all over the world. Marta now manages an 18-story luxury apartment house in NYC.

Ann Ayars lasted only briefly at MGM making a good impression in *NAZI AGENT* in a non-singing role before her career fizzled out following the British-made *TALES OF HOFFMAN*. Marina Koshetz (*LUXURY LINER*) may be best remembered as the daughter of opera star Nina Koshetz, Beverly Tyler, a minor league Lana Turner, started in *BEST FOOT FORWARD* and had her big moment in *THE GREEN YEARS*, but nothing happened.

MGM's heart-shaped coloratura star of the 1940s, **Kathryn Grayson** moved from Eddie Cantor's radio show into a period of intensive grooming becoming one of Metro's biggest musical assets, though by the time she did her best work, *SHOWBOAT*, *KISS ME KATE* and the Grace Moore biography, *SO THIS IS LOVE*, her movie years were coming to a close.

Grayson's other competitor was **Jane Powell** of the clear, high, spring-water voice. With a two and a half octave range



In MGM's *SEVEN SISTERS*, the final scene is a multiple wedding when all seven sisters march to the altar. Frances Raeburn and Kathryn Grayson were real life sisters. While Grayson became a major star, her sister retired in 1945. She died Christmas night, 1976.



In this rare publicity photo of Susanna Foster, then only 15 from "*THERE'S MAGIC IN MUSIC*," Paramount put her in Marlene Dietrich type-drag.



MGM induced Jeanette MacDonald to return to Metro to play the mother of "*THREE DARING DAUGHTERS*," with the studio's new singing discovery, Jane Powell and Jose Iturbi.

from lower B to high E, she moved from Jeanette MacDonald's oldest daughter in *THREE DARING DAUGHTERS* to dancing and singing with Fred Astaire in *ROYAL WEDDING*. She still performs in nightclubs and on Broadway.

Jane Powell was to be the last MGM operatic talent that Mayer would supervise into a major star.

When other studios tried to duplicate MGM's glossy formula, rarely did their productions achieve the same lighthearted and imaginative treatment that made the MGM musicals such special entertainment.

Paramount had their impressive army of opera champions, Gladys Swarthout, Kirsten Flagstad and Mary Ellis; Grace Moore was making millions for Columbia; RKO had Lily Pons; Sam Goldwyn's money was on Helen Jepson; and even Republic latched on to the cycle with Marion Talley, the American coloratura soprano.

By the end of the 1940s, the vogue for light opera extravaganzas was long past and a new regime was to take over MGM, the studio that once boasted more stars than there are in heaven, closed its school for the Opera Divas.



George Macready, cool, suave . . .

George Macready gave up Broadway for a Movie Career

By Zelda Cini—1954 Interview

If you want to meet an actor whose New York stage credits sound like a directory of Broadway hits and whose more-than-60 movies have been embroidered into an afghan by a doting housekeeper, shake the hand of George Macready, as nice a guy as you'd ever want to meet.

He lives in a typical house—if there is such a thing—on Sycamore Road, (in

Santa Monica, Calif.) hidden behind a high hedge, some shedding trees and an abundance of greenery, and on a late Sunday afternoon he's very likely to be slouched in a big chair in front of a roaring fire, cigarette in one hand, book in the other.

This is where he was last Sunday, anyway, and in a bedroom-den just off the living room, a phonograph gave

forth with an endless stream of classic and non-classic music. The room abounds in books—of plays, biography, politics, poetry. Even a brand new one from Buenos Aires, "The Love Life of the Birds," which seemed a little out of character.

George explained it away with a wave of his hand. "Mrs. Benton, my housekeeper, likes birds. Besides, it's

really a beautiful book and in the field of ornithology it's supposed to rank with Maeterlinck's 'Life of the Bee!' It was going to be a Christmas present, but I just couldn't wait.

"That's Marcia," he said casually as a petite blonde in plaid pedal-pusher shorts bounded up the staircase and was lost from view. "My daughter. She's 18. Goes to Santa Monica City College this year. Going to Swarthmore next year. She's mad about bugs at the moment. Couldn't begin to tell you why."

"My son Mike—he's 21 and in school at Occidental—will probably be the actor in the family. He's already had a good deal of summer stock experience and he's playing 'Liliom' in his college play right now."

George has another daughter Lisa, who's 15 and presently attending boarding school in New England, where George stems from originally and which may account for his near-British accent.

Born in Providence, Rhode Island, George Macready was graduated from Brown University as an English major and with a steadfast determination *not* to enter his father's machine-parts manufacturing company. So he headed for New York to try his talents as an actor.

Broadway didn't exactly beat a path to the door of his apartment in Greenwich Village, George admits with a twinkle, but this in no way infringed on the normal appetite of an ambitious young man. So George applied for, and got, a job on the New York Daily News—in the traffic department.

"A year later, I was traffic manager—and bored silly. I was amusing myself by taking singing and piano lessons at night, and somewhere along the line I met a chap who was affiliated with a wonderful theater group of that time. Called American Lab, and run by a man named Borislavsky.

"Anyway, I was cast as the Duke in 'Twelfth Night' and my theater career had begun." Macready drifted over to the fire and turned a log.

"I stayed with that Lab for three years and then left to join the cast of 'Macbeth' with Lyn Harding and Florence Reid."

George looked reflective. "You know how the theater is," he said with a shrug. "Stock companies followed.

"I remember being in Detroit in some awful play—one of those 'inspired' writings, where a character becomes so good and noble he finally ascends to heaven. I was the character. But the leading lady developed a memory lapse on opening night and I managed, somehow, to give her lines and my own, too. Then came the grand finale when a rope, manipulated by pulleys and concealed from the

audience, was to assist me into heaven. It darned near did. It broke."

George laughed heartily at the memory.

"No actor in the world ever rose and fell so rapidly! I wasn't hurt, fortunately, but a very famous stock company manager was in the audience—Jessie Bonstelle. She came backstage and said, in substance, that any young actor who could play both leading man and leading lady in the same play at the same time and make such an abrupt descent from heaven with such good grace ought to be good enough for her company!

I stayed with her company for three years—40 weeks a year, a new part every week. We played everything... Broadway hits and Shakespeare, Molnar and Ibsen. You name it.

"Guess she finally got tired of me. Anyway, she gave me a letter to Guthrie McClintock (Catherine Cornell's husband). He wasn't very impressed. But I got a job anyway in 'Lucrece,' with Brian Aherne and Blanche Yurka, and made something of a hit. Then I went on to do a musical—I sang, that is—in the Theater Guild's production of 'School for Husbands' and went on tour with Catherine Cornell in three plays: Romeo and Juliet (I played Paris) and Orson Welles, who was 17 then, played Mercutio. (It was his first play, incidentally.) 'The Barretts of Wimpole Street' and 'Candida.'

"That took up a year. Then there were two years with Helen Hayes in 'Victoria Regina.'

"I came to Hollywood in 1941. Since then I've made about 60 full-length movies and innumerable TV films. Just finished one, by the way, with Ida Lupino—who's just wonderful to work with and whom I thoroughly enjoyed—a Four Star Playhouse thing called 'House for Sale.' I play a mad—a maniacal—killer. Fun."

Nobody in the world looked less like a maniacal killer than George Macready who had, by this time, wilted completely and was now lying in a near-somnolent state on the sofa, flanked with pillows.

It was very peaceful. Upstairs, Marcia could be heard opening and closing bureau drawers. From the kitchen came the comforting sounds of dinner preparations. The fire crackled and the phonograph continued to play soft music.

Then the door opened again. Whit Bissell, also an actor, made a tousled appearance. "Had my kids out all day," he explained breathlessly, and fell into a chair.

George raised his head. "That's nice!"

But Whit wasn't to be squashed that easily. In a few moments the

room virtually bristled with conversation, running a full gamut from plays, movies, TV and art to an enthusiastic critique of national and international affairs.

In the art-discussion portion of the conversation, George admitted that during the war, he, Vincent Price and Richard Whorf had opened an art gallery in Beverly Hills, had a fine time purveying contemporary art pieces and then gave it up.

During the movie discussion, Macready's two current movies were mentioned: "The Man Who Carried a Gun," his first 3D Western, which Andre de Toth directed and which stars Randy Scott, and Universal's "Golden Blade," with Piper Laurie and Rock Hudson, which George described as "a Persian Western."

During the TV discussion, Whit reminded him that he'd been in the first live TV show Lux Theater had ever done out here, and the afghan reminded everyone that he'd racked up a mighty impressive bunch of pictures, the most recent being "Julius Caesar"; some of the others being "The Big Clock," "Gilda," "Song to Remember," all of which had been embroidered into the afghan by Mrs. Benton their housekeeper while George was in Europe a couple of years ago.

"Mrs. Benton's been with us about five years," Macready said. "Don't know what we'd have done without her."

In the kitchen an oven door slammed shut resoundingly, and the odor of a lamb-pie drifted tantalizingly through the living room.

Mrs. Benton had made her presence felt. She never once appeared and thus ended a pleasant afternoon.△

GEORGE MACREADY BEST FILMS

George Macready's movie career was really launched when he appeared with Rita Hayworth in "Gilda." He was tall, cool germanic in appearance (despite his Scottish name) with silver-blond hair and on his right cheek a most aristocratic scar. He played in over 60 movies, passed away at 73 years of age in 1973.

His best films were "Paths of Glory," "Others," "The Big Clock," "Knock on any Door," "The Desert Fox," "Detective Story," "Seven Days in May" & many others. He could always be counted on to give a superlative performance in the parts he played so well. He was also seen in TV's Peyton Place.

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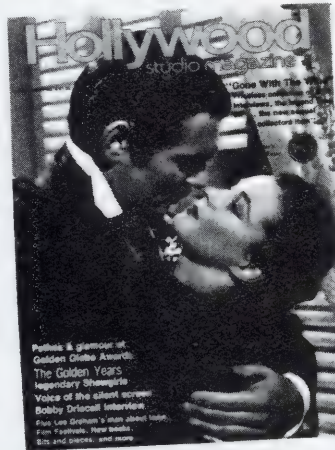
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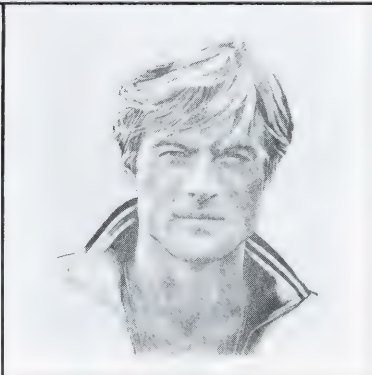

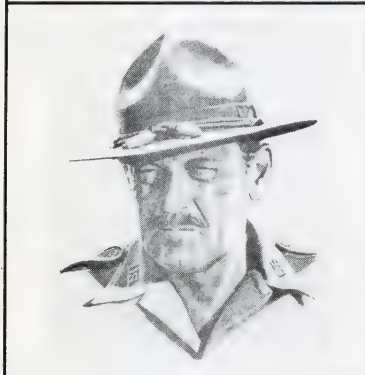
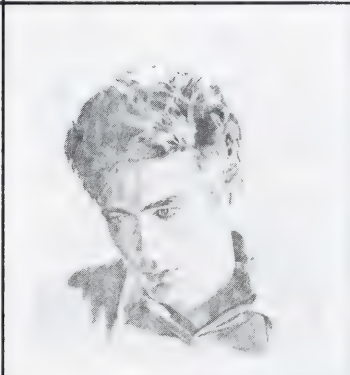

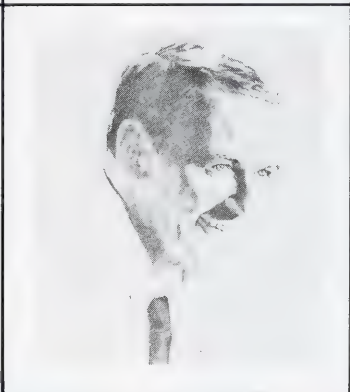


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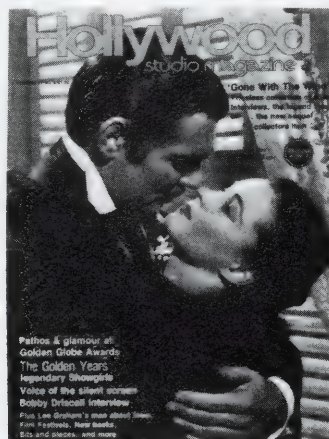
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- ★ 8. JULY 1966—VOL. 1 NO. 2
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- ★ 9. AUGUST 1966—VOL. 1 NO. 3
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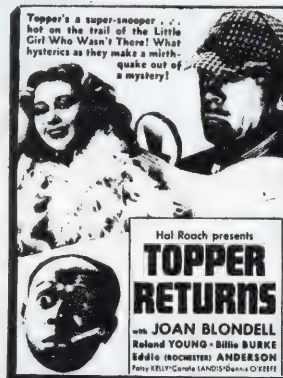
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Stars: Roland Young, Joan Blondell, Carole Landis, Eddie "Rochester" Anderson.

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The Mystery of Enigmatic Gia Scala



Portraits of two sisters, Gia Scala (left) and Tina Scala (right).

By Glo Davis

Exclusive interview with Tina Scala over the mystery surrounding her sister, Gia Scala's sudden death.

"She thought only to linger in the arms of Morpheus when the Angel of Death enfolded Gia Scala to him and brushed her lips with the seal of eternity and she gently slipped out of this life."

According to her sister, Tina, "An acquaintance of Gia's found the front door open to their house, which was located high in the hills above Hollywood on Woodrow Wilson Drive, about 5 p.m. on Sunday, April 30, 1972. He entered the house, calling her name. Getting no answer, he proceeded upstairs to discover her in bed. As he bent over to awaken her, he could see she was dead."

Sadly she went on to say, "The coroner's report read, 'Cardiac Arrest due to a mixture of tranquilizers and alcohol'."

Was this death an accident or suicide? Did Gia suffer from dark fears about entering the mid-30s crisis? Was it bearable for her to look into the mirror and see puffy eyes? Or, could it possibly be that

she had a built-in-self-destruct mechanism undetected, which many successful people have, and yet not be aware of it?

As a child, she was raised by a wealthy and conservative family in Messina, Sicily. For parents she had a handsome and brilliant father, Baron Scoglio, who was a successful businessman and a mother who was a beautiful, artistic Irish girl, half her husband's age. What better combination to produce beauty and intelligence with a dash of conflict thrown in for good measure.

With father involved in import/export and mother interested in the creative arts, the Scoglio Villa emanated an air of graciousness to the international people who kept the household filled with joy and conversation.

This atmosphere was Gia's first exposure to the theatrical side of life while still a child, and she liked what she saw. All of her spare time was spent going to the movies.

For over eight years, Giovanna Scoglio was an only child. Then, along came baby sister, Christina. The attention of the family had to be shared now between the two of them. She began dreaming of becoming a

movie star.

As Giovanna grew older in Messina, the bells chiming by one of the world's largest astronomical clocks in the ancient Duomo, reminded her that time was slipping away shortening the future. Her thoughts turned to the United States and stardom. How soon could she get there?

It turned out to be quite easy. Wealthy Europeans always send their children to different countries to enhance their education, so it was a natural arrangement for Giovanna to join her father's sister, Agata Scoglio Pulise and her husband Angelo in Long Island, New York.

Giovanna arrived to reside with her aunt and uncle when she was 14 years old and she attended the school close by their home for three years, Bayside High School. She spoke very good English and had no trouble with her classes. She graduated at 17 and wanted to set off for New York City as soon as possible to become the star she dreamed of becoming for such a long time.

Coming from a strict family, going to the city alone was not condoned, so mother came from Europe to stay with her while she tried to get some kind of a foothold



Pietro Scoglio, successful Sicilian businessman and artistic Eileen Sullivan Scoglia, mother and father of Gia and Tina.



The budding beauty of a young Gia Scoglio is evident in this family snapshot taken on the balcony of one of her family's villas at the beach when she was 13 years old.

in acting.

It was during this time that she and her mother agreed she should shorten her name to be more euphonious and look better on a marquee. So, her nickname "Gia" became her first name and a relative on her father's side who had the easy to pronounce and remembered name of Scala, provided the second name.

While residing in New York City, Gia decided to study dramatics with the noted teacher, Stella Adler. At the same time, she managed to appear on various television quiz shows. On one such program she was seen by an agent aware of the global talent hunt in progress by Universal-International, for four months searching for likely candidates for the coveted role of Mary Magdalene in "The Galileans."

The agent notified Maurice Bergman, New York talent executive for the studio. He was impressed and a few days later Gia and her mother were en route to Hollywood. Hundreds of prospects were interviewed in Rome, London, New York, Paris, Dublin and elsewhere, many of whom were given exhaustive screen tests, but Miss Scala was the only one to emerge with a contract even though U-I did not give her the Magdalene role. The studio regarded her as a possibility for stellar grooming.

It wasn't too long before she was cast in her first role — a pivotal assignment with Jane Wyman and Rock Hudson in "All That Heaven Allows," to play the alluring daughter of Mediterranean fisher-folk. She had no lines, but mother was watching and encouraged her saying, "You looked wonderful."

Gia was part of the studio's million-dollar talent development program, never missing a single class and during the evening hours attending private courses in still



Gia Scala, (far left) with baby sister Tina being held by a neighbor child and his young sister, in a field in Messina, Sicily.

other branches of the dramatic arts. She was an excellent investment for the studio with many leading roles to come her way in the future.

She lived in a duplex a 7 minute walk from the studio. She didn't have an automobile so walking both ways was part of her exercise program. Apart from walking, swimming and tennis were her prime sports and she had a strong, physical constitution that enhanced her taller than average height of 5 feet 8 inches. Her mother was a painter and Gia also shared this interest keeping an easel and pigment always at hand.

About the time Gia was sharing the bill

with three great "Oscar winners: Gregory Peck, David Niven and Anthony Quinn, in "The Guns of Navarone," little sister Tina was growing up in Messina and already graduated from the same Institute Santa Ana that Gia attended as a child.

Tina was not obsessed with seeking stardom. She barely knew her older sister and when their mother joined Gia in the States, Tina left Messina to stay with relatives in London. Eventually she immigrated to Toronto, Canada and then to New York under the sponsorship of two Irish aunts from her mother's side of the Sullivan family, Aunt Kay and Aunt Julia.

Tina was interested in music and the aunts encouraged her to try to get her songs published. She was studying voice with Carlo Mennotti and attending a private acting class with Lee Strasberg when she became Miss GI Pin Up Girl for the New York Daily News and received over 9,000 letters from GIs in Vietnam while at the same time she signed a recording contract with Camay Records. Tina's career was moving along nicely at this time with small parts in television shows and soap operas coming her way. Two sisters, one on the east coast and one on the west coast, it would still be some time before they would be reunited.

On August 21, 1959 Gia Scala married actor Donald Burnett who was currently appearing in the "Northwest Passage" TV series. They moved into his home in Malibu Beach on the Pacific Coast for a short time, then moved closer into town in a Cape Cod home in the Hollywood Hills.

The marriage lasted 10 years. About this same time, Tina rashly gave up the career she had started in New York and she teamed up with a European singer and dancer, becoming his dancing partner. They toured the U.S. for a year, winding



"The Angry Hills" movie with Gia Scala and Robert Mitchum. An MGM film directed by Robert Aldrich.



"The Tunnel of Love" film with Richard Widmark and Gia Scala. An MGM film directed by Gene Kelly.



Gia Scala and Earl Holliman in the MGM film, "Don't Go Near The Water."



Gia Scala and Glenn Ford in the MGM film "Don't Go Near The Water."



One of Gia's most famous movies, "The Guns of Navarone" shows her in a casual scene with Fabian (left) and David Niven (right). A display of a scene from this movie, starring Gia can be seen at the Movieland Wax Museum in Buena Park, California. A Columbia picture, 1961.



Tina Scala with Harry Guardino (left) and Sylvester Stallone (right) in 1975 film "Capone." During the filming, Sylvester's father used to visit the set and speak to Tina in Italian and tell her that he knew soon his son would be a big star. His prediction came true with his son's film, "Rocky" being such a huge success in 1976.



On location in Czechoslovakia for the European released film, "Robin Hood" starring Gia Scala and Don Burnett, 1962.



Gia introducing her slightly star-struck mother to Rock Hudson on the set of "All That Heaven Allows," a Universal picture, 1956.



Tina Scala is at a recent press party for well known writer James Bacon, who is syndicated in over 500 newspapers across the country, to publicize his new book, "Hollywood is a Four Letter Word."

up in Hollywood. Fate would deem it this way. Tina was unhappy with the nomadic life she had been leading and so she decided to settle in Hollywood close to her older sister.

The celluloid fable can be very lethal. Longevity is known by few and survivors are a rarity. Where was the applause? It seemed to be gone. When the divorce became final, Gia couldn't seem to adjust to it.

"Actually," her sister Tina said, "She became obsessed with thinking about her ex-husband so much that she wrote unmailed poems about him constantly." Seriously, she went on to say, "Gia thought perhaps some traveling and a change of scene would help to alter her viewpoint and give her a more positive outlook on life. So, she leased her house to Sally Kellerman and traveled through Italy and France visiting relatives and friends. In Paris, she stayed at her good friend Henry Miller's apartment located in a select part of the city. During her visit, she attended the Cordon Bleu Cooking School and went to art classes. Her friendship with Miller started several years earlier when he was a near-by neighbor of her in Hollywood."

During this period in the 1960's, Miller did a painting of Gia which now has a place of prominence in Tina's living room.

Amusing herself in Europe did not satisfy Gia. She could not adjust to her new life alone. She returned to California, tem-

porarily moving into the Sunset Marquis Hotel until she could move back into her own home when the lease to Kellerman expired.

Tina visited Gia at the Hotel and noticed her personality had changed enormously while she had been in Europe.

Finally back in her home, with sister Tina living nearby, they often would meet for tennis. "But the time together would usually end with me getting angry because Gia would start in on her marriage breaking up and it made her too distraught to think of anything else." Tina confided. She went on, "Her general change of behavior upset me because I could not understand this change of personality. She seemed to have no control of herself."

After Gia's death, when Tina was going through her personal affects, Tina found out how far her mind had deteriorated. Christmas cards addressed in December were still in her desk drawer in April. As a matter of fact, the poem Gia had written on Tina's Christmas card is the one she chose to put on Gia's funeral message.

Part of the autopsy report which was not made generally known, but which was released to her sister, her closest living kin who also handled her estate, was the fact that Gia had an unusual case of early arteriosclerosis and her brain was hardly

getting any oxygen, which is a rarity when it happens to anyone this severely in the mid-thirties and explained her abnormal behavior.

Therefore, the mystery of Gia's personality change the last few years of her life seems to have a medical basis and is not one of a personal identity crisis in mid-life, which many people thought was the reason.

Tina sometimes reproaches herself for getting impatient and perturbed at her sister's behavior. Then she consoles herself because she did not know of Gia's thought processes being impaired physically, when her body seemed to be so vital and strong.

Although she had always been considered "Old beyond her years mentally" and laughingly called the "Little Philosopher" by her friends because of her somber perspective when she was still in her teens, was this change a part of that unconscious self destruct mechanism in some individuals or was the "Little Philosopher" inside her, whispering that time was short for her to be on this earth? Look at all the smiling photos of Gia. Is there joy behind one smile? I think not.

Gia Scala starred in 15 movies, 5 Alfred Hitchcock TV thrillers, 5 Name of Game TV series, and appeared in many other T.V. movies.

LEE GRAHAM . . . MAN ABOUT TOWN



Cary Grant congratulates Julie Andrews and Henry Mancini at reception following their Greek Theatre benefit concert. Look closely and you'll spot Jennifer Jones in the background.

(Photo by Yani Bergakis)

During her "Mary Poppins" and "Sound of Music" days **Julie Andrews** and "Star" were synonymous. Then, unexpectedly her career took a turn for the worse. Was her image too impeccable? Was she taking herself too seriously? Was she choosing the wrong roles? Anyway, she gave up Tinseltown four years ago and moved to Switzerland where she has been living with her husband, Blake Edwards, and their five children (his two, her one by previous marriages plus two adopted Vietnamese orphans).

Julie was back briefly last year and received \$250,000 for a week in Caesars Palace in Vegas. But the money wasn't worth the pressures, so her contract for seven more weeks was cancelled. A couple of months ago Julie turned down \$500,000 plus 10% of the gross for the lead in "International Velvet." Her concert tour ended in October in Japan and she's going to be very selective about future projects. She explains, "I have the luxury of being able to choose . . . and the family has priorities."

Julie made her first, and probably last, concert appearance in Hollywood at the Greek Theatre with Henry Mancini for the benefit of the Hereditary Disease Foundation. The wistful honesty and great showmanship are still there. The sterling star, 42 Oct. 1, looks the same as when she was Eliza Doolittle captivating audiences on both sides of the Atlantic.

Julie's performance was preceded by a picnic in the park and followed by a reception in the Greek's executive offices. The breezy lady was something very special (like her professional appearances) as she greeted guests. Among them were Virginia Mayo, in town for four days before continuing her stage tour in "Forty Carats"; Carol and Walter Matthau with their 13-year old son, Charlie, and Carol's 93-year old father, Charles Marcus; Jennifer Jones and Norton Simon; Penni and Richard Crenna; Nancy Sinatra and good friend, Craig Stevens; and doting father

Cary Grant with his 11-year old Jennifer.

Alice Faye was in the town from Palm Springs for an autograph party of her "Greatest Hits" album at Don Owens Celebrity Record Shop. Alice's fan, Jane Withers who has been collecting Faye memorabilia for years, gave a small dinner party afterwards. Under contract to 20th Century-Fox at the same time, they never worked together. Movie buff Jane reminds us Alice did three films with Shirley Temple — "Now I'll Tell," "Poor Little Rich Girl" and "Stowaway."

A couple of years ago I introduced **Martha Raye** to **Hermione Baddeley**, suspecting they would get along famously. They did! This year Hermione gave a birthday bash to celebrate Martha's natal day. I've been helping Martha celebrate her birthdays since we first met 30 years ago. The first was in '47 at her home in Toluca Lake where she was living with her husband (at that time) Nick Condos and baby daughter, Melodye. Since then we've celebrated in New York, Nevada and Connecticut, usually here.

The latest party topped them all. Originally, Hermione was going to have 12 friends over for dinner, then 20, then 30. Finally she threw up her hands, said, "What the hell" — and invited the immediate world.

When I told veddy British Hermione that I would pick up **Patsy Kelly**, Hermione corrected me, "Lee, you will call for her. We're too old to be picked up."

In addition to Patsy, Martha and Hermione, Betty Kean and Bea Arthur added to the fun. Betty told me she enjoys laughing so much she married three comedians — Frank Fay, Jim Backus and Lew Parker. Bea, 30 lbs. lighter, bare-footed, wearing jeans and no makeup, was in great form. When a guest rushed up to her with "My name is Avery Van Arthur," Bea retorted, "I wish it were Paul Newman." Bea never



Alice Faye signs her "Greatest Hits" album at Celebrity Record Shop.

(Photo by David Loar)

attends parties, but she just had to meet Martha and Patsy. On the subject of birthdays, Bea refused to be pinned down as to her exact age, "Christ, having been around as long as I have, it doesn't matter." Martha, on the other hand, told one and all that she is 61. And, if I didn't think you'd be shocked, I'd love to tell you about the beautifully wrapped X-rated birthday gift Bea brought Martha.

Hostess Hermione, who left "Maude" a few months ago, is having another series written for her — co-starring Eve Arden.

It was one a.m. before the last guests left Hermione's hillside home after a wonderful evening highlighted by an important floor show emceed by Patsy Kelly and featuring songs by Martha Raye and Beatrice Arthur.

England's brilliantly talented musical couple, **Cleo Laine** and John Dankworth, were welcomed to the West Coast with a cocktail party hosted by **Helen Reddy** and Jeff Wald, at Mr. Chow's in Beverly Hills.

Of all the celebrities attending, Cleo was happiest to see Martha Raye whose work she has admired for years. Seated with me, Martha returned the compliment, "Cleo takes up where Ella Fitzgerald leaves off."

The surprising element of the party, since hostess Reddy and honoree Laine are stars of the 70s, was the fact that most of the guests could fill a nostalgia album. For example, Rudy Vallee, the original "Vagabond Lover." No longer carrying his megaphone, Rudy modestly admits, "Once you get to be like Lindbergh — and without being egotistical, I am — it sticks." And George Jessel, without a date but still offering advice on romance, "Don't tell a girl you're tired — unless it's of her."

Cleo and John were in Hollywood for their appearance at the Greek Theatre.



The mutual admiration society, Martha Raye and Cleo Laine at cocktailery welcoming Cleo to the West Coast held at Mr. Chow's in Beverly Hills. (Photo by Peter Borsari)



Patsy Kelly and Man About Town Graham were among Martha Raye's close friends helping her celebrate her birthday at Hermione Baddeley's bash. (Photo by Yani Begakis)



Kay and Ray — Beatrice and Johnnie at "The Last Great Hollywood Party — Part II" held at Hugh Hefner's Playboy Mansion West. (Photo by Nate Cutler)



Announcing plans for the Kennedy Center opening of "First Monday in October," are producer Martha Scott of the Plumstead Society, and stars Henry Fonda and Jane Alexander. (Photo by Yani Begakis)

When they're not touring they live in a 117-year old Bronte-style rectory home set in 17 acres of English countryside.

"The Last Great Hollywood Party — Part II" followed last year's "Last Great Hollywood Party" sponsored by the Diamond Circle of the Sportsmen's Club for the City of Hope Medical Center. Last year it was held at the Harold Lloyd estate. This year Hugh Hefner donated his Playboy Mansion West. Next year — Picfair?

Like last year's party, this one was also a throwback to another era. A tribute to the vaudeville world with some of the finest entertainers contributing their talents — Morey Amsterdam emceed introducing **Jack Albertson**, with songs, dances and snappy chatter; **Hermione Baddeley** doing a funny English monologue; **Rose Marie** with comedy; **Danny Thomas** with his special brand of stand-up comedy; and the hit of the evening **Johnnie Ray**, with the same excitement and energy which made him the "Prince of Wails" in the '50s.

"4 Girls 4" was a misnomer. As **Rosemary Clooney** said, "I haven't been called a girl since 1951." Rose Marie would call it "4 Broads 4." That too would be a misnomer because they have too much class. The most accurate description would be "4 Talents 4."

Rose Marie, Rosemary, Margaret Whiting and Barbara McNair were each doing their thing at the Doheny Plaza. Granted, widows Rose Marie and Barbara and divorcees Margaret and Rosemary are not youngsters, but they haven't lost the talent that made them stars.

Twenty-five years ago Ms. Clooney sang "Come-On-A-My House" and Jose Ferrer did. He stayed long enough to father five children, 11 months apart, before their divorce. The oldest, Miguel Ferrer, was his mother's drummer at the Doheny Plaza.

Maxene Andrews led the standing ovation for the ladies. Others applauding included busy actress Carole Mathews, going directly from a comedy role in "Gabe Kaplan Presents the Small Event" to a dramatic part in a "Police Woman" seg-

ment; Phil Silvers, Judy Canova, Wally and Jack Albertson, Earl Holliman, and Paul Lynde, Rose Marie's fellow "Hollywood Square."

Remember **Arthur Lake**, Dagwood of the "Blondie" series? I saw him at a party and found that at 72, he is as lively as ever. Arthur has none of the financial problems facing many stars of his era. He has always been careful with investments. Of course it doesn't hurt that his wife, Pat, was Marion Davies' only niece and inherited a fortune when the star died in 1961. The Lakes enjoy a life of luxury divided between their mansion in Santa Monica and their desert retreat in Palm Springs.

Ten o'clock is early for the press to be dressed up and at a continental breakfast in Le Petite Trianon at the Beverly Wilshire, even fortified by Bloody Marys and/or coffee. But the hour is even earlier for actors, producers, playwrights and a director.

Nevertheless, when an event is as exciting as **Henry Fonda** and **Jane Alexander** announcing the new play in which they're starring, "First Monday In October," everyone is there. This marks the first time a Los Angeles theatre company, Plumstead Society, will produce a project with the John F. Kennedy Center for the Performing Arts. So you can be sure Plumstead producers, headed by actress Martha Scott, were on hand. "First Monday . . ." premieres at Kennedy Center Dec. 26th.

Taciturn, twangy and touchy, 75-year-old Fonda has slowed down, but only slightly, since getting a pacemaker. He read "October" and knew he had to do it saying, "I haven't responded to anything like it since 'Clarence Darrow.'" Even though "October" will be his first stage appearance since "Darrow," Fonda's summer commitments limit the run to 10 weeks. But it could be revived in the fall of '78 for Broadway. Jane Alexander, prettier and younger than her TV appearance as Eleanor Roosevelt would have you believe, co-starred with Fonda previously in the Kennedy Center production of "The Time of Your Life."

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Eddie Brandt's Saturday Matinee



Maxene Andrews—new phase of her colorful career.

"I'm starting a new phase of my career," declared Maxene Andrews the other day over lunch at a small French restaurant on a side-street in Beverly Hills. "After all those years of appearing as a singing trio—The Andrew Sisters, I've finally made up my mind to go on a tour of my own."

Recently, Maxene scored with her long-run Broadway smash "Over Here," and now she has set out to carve a new career as a single. Reminiscing briefly about the hit "Bei Mir Bist Du Schoen" which launched them dramatically into show biz orbit, she recalled, "Our manager had the idea that we should do this song. We never thought it would take off like it did. But one day when we were living in New York City my father went out for his morning walk. He heard voices belting out, 'Bei Mir Bist Du Schoen' from loudspeakers outside a record shop at Broadway and Seventh Avenue. So many people had crowded to listen they had stopped traffic. The record store just kept playing it over and over again as the crowds came to listen, and they kept selling the new record hit. Daddy rushed back to tell us proudly 'Girls—girls—you've made it—the Andrew Sisters—you've made it!'"

Capsulizing the Andrew Sisters' fabulous career, Maxene continued, "We made twenty two movies—three with Abbott and Costello for Universal Pictures. 'Buck Privates,' 'Argentine

The Amazing Andrew Sisters

by Robert Kendall



The Andrew Sisters take to the "Swing Shift" between their "Sing Shift"

Nights" were big boxoffice hits. We did pictures for Paramount, Disney, and then "Stage Door Canteen" for Warners."

On radio, the Andrew Sisters starred with Glenn Miller on the popular Chesterfield show.

"We worked fifty weeks a year then," Maxene admitted, "but we didn't mind it. We enjoyed our work. And that is the greatest satisfaction in living—keeping busy at something you really enjoy doing."

The fact that world audiences who have listened to the Andrew Sisters' records enjoyed it, is evidenced by nineteen million seller Gold Record Hits. Their smash hits included "I'll Be With You In Apple Blossom Time," their famous theme song, and such memorable classics as "Beer Barrel Polka," "Rum and Coca Cola" and the unforgettable songs with Bing Crosby, such as "Don't Fence Me In," "Don't Sit Under the Apple Tree," and "Jingle Bells."



The Andrew Sisters and the Ritz Brothers make merry in the zany Universal musical comedy "Argentine Nights."

"We all enjoyed singing, dancing, and entertaining," she smiled, "People have always come backstage to tell us how much they've enjoyed themselves. This audience rapport means so much to me, and always will."

I asked Maxene why she decided to go into show business in the first place.

"We didn't go into it for money," she replied seriously. "We launched into our careers because we enjoyed entertaining and the monetary rewards flowed back to us. The most wonderful reward for performing is that you can feel the warmth and pleasure radiating from the audience when they're having fun along with us."

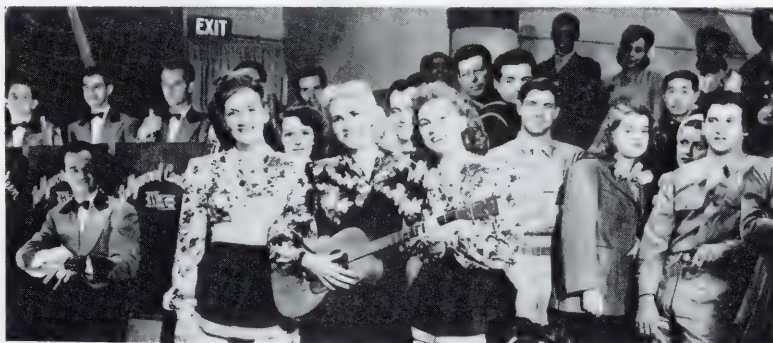
"The nation is undergoing a nostalgia craze and the Andrew Sisters are a big part of it. What is your reaction to all of this?"

"I keep myself current," Maxene replied, "Of course I'm grateful for what we've done as a trio in the radio, movies, and TV. And we are thrilled over our Broadway comeback in "Over Here." But once I've accomplished something, I'm eager to move on—"

That explains why Maxene is enjoying her new career phase as a single.

"Did you ever have any interesting ESP experiences?"

"Yes," she nodded, "I had one dream I can never forget. In my dream I was out at Lake Minnetonka. I was driving down a highway in a car with someone. There was a car driving ahead of us. I saw a circular drive in front of a handsome two story house



The Andrew Sisters wow servicemen audiences in "Stage Door Canteen" for Warner Brothers

A man in my dream said, 'Come in, the house is empty'. In the house he said, 'I want to show you the dining room.' I followed, and then I observed the basement door. I could hear voices down in the basement—and as I started to go down I became extremely fearful."

Maxene paused a moment, and then continued, "A few years later I was at my uncle's store one afternoon when he suggested, 'Maxene, I'd like you to look at this piece of property.' I agreed. We followed a Realtor in his car. When we came to the house he wanted to show us—I suddenly had the strangest feeling sweep over me that I'd been there before. Then, I saw the circular driveway I had seen in my dream. I described for the Realtor the big stone fireplace I remembered from my dream without setting foot in the house. He was amazed. My description of the fireplace was accurate. After we

were in the house a while, the Realtor said that he wanted to show me the earthen cellar. He went down first as it was dark. Then I heard him cursing because he couldn't locate the light switch. Then, it flashed in my mind how I'd heard voices coming from a dark basement."

Concluding our interview, Maxene Andrews credited her Mother with being a great help in her life, and added, "She was a very wise woman." The blonde singing star paused a moment, leaned back, and smiled as she delineated her mother's philosophy.

"Mom believed in the law of retribution. She thought we all get back what we give."

Certainly, in the case of the Andrew Sisters, they've given an enormous amount of pleasure, and their fans have never forgotten their spirited songs which continue to entertain. △

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Countian Stunts His Way to Top

Chris Carmichael has worked as a stuntman and in one scene fell off a bridge for actor Christopher George for the television series SWAT. In Police Story he fell off a building.

But that was child's play, said Carmichael, 22, a San Clemente resident since he was 10.

He recently shot a movie on skateboarding, call "Spinnin' Wheels," using 16mm Beaulieux equipment, and he found that what almost every kid is doing these days is really the "most dangerous sport" he knows.

Carmichael, who has surfed the killer waves on Hawaii's North Shore to do the water photography for a surfing movie, should know.

"I shot most of the film on a skateboard going 45 mph," he said. At 50 mph the skateboard would begin to wobble. But at the "speed run" down a sloping blacktop at La Costa, he reached 55 mph and turned around while filming another skateboarder.

"It was scary, admits Carmichael. When the skateboard started to wobble, he "almost lost the whole thing." He could have lost not only a \$3,000 movie camera, but his life and limbs, too. He saw a youngster killed at a slope in Brea, and he has had four "close calls," he said. He hit his head on a curb, coming off a skateboard going more than 35 mph, and blacked out. In other accidents he got hit six times by his own or somebody else's board.

One scene in his movies shows Brad Logan, 19, whose brother Brian manufactures skateboards, in Encinitas, getting cut off while doing a high speed stunt in Brea. The youth went over a bank, flying 15 feet through the air, cartwheeling, and landing on his rear uninjured, said Carmichael. He caught it all in slow motion. Logan is a "star" in his movie.

Because of death or injuries to skateboarders, the "Toilet Bowl" in Hollywood—a storm drain section so named because of its appearance and slopes—and the "Pipeline," another drainage section in La Jolla, have been closed. But the kids find other slopes and bowls with smooth surfaces, like the "Funnel" in Los Angeles and empty swimming pools.

Carmichael, who shot footage at most of the popular skate spots, said he hopes that this film will not only entertain but also teach the kids the dangers of the sport.

An inexperienced skateboarder should always wear a crash helmet, he said; even "pros" wear them. Then one must learn how to fall, because losing

control of a skateboard is like falling off a fast moving truck. If going at high speeds, the skateboarder should wear protection on his elbows or knees.

All the tricks done by the "professional," like jumping over trash can barrels, off a truck, doing a handstand on a board, or "pooling" in an empty swimming pool, looks easy, said Carmichael.

But it is deceiving. "It only takes a second and its all over," he said.

Carmichael has been skateboarding since he was nine years old. The early boards weren't as fast and the fad disappeared. In 1969 an attempt was made by manufacturers to bring it back but it didn't catch on until last year when new steel and urethane wheels had been perfected. Now the skateboard is so popular that it's used on paper routes and to get to school.

Carmichael was quick to see skateboarding surpassing surfing as a popular sport. It is even more accepted, he said, because any kid can do it almost anywhere.

For eight months Carmichael worked on his movie, producing 15,000 feet of film, enough for 22 hours of viewing. He used \$20,000 provided by a backer who wants to remain anonymous, Carmichael said, and bought two 16mm Beaulieux cameras with an assortment of lenses and sound equipment. He even has a boom to hold a camera while riding a car and filming a skateboarder close-up while going 45 to 50 mph.

The footage is now being edited professionally in Hollywood to give 70 minutes of clear, good photography of fast action, he said. He had already gotten requests for showing, said Carmichael, and he has no doubts that he will recover the investment.

How did Chris Carmichael become a movie producer? Born in Hollywood he came to San Clemente with his parents 10 years ago. He graduated in 1971 from the San Clemente High School and went on to Saddleback Junior College where he was an honor student. He carried 24 units and missed a straight A average by one B.

Now he hopes to move on to either UCLA or USC where he wants to study cinema.

He managed to take off a year to surf in Hawaii and do water photography for a film and for several surfing magazines. And his work as a stuntman he said, was invaluable training for filming his movie on skateboarding. Δ

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Around the World the second time :

by Robert Kendall

The most exciting thing about a trip around the world is to see the fabulous and wonderful places I've read about or seen in the movies. This is my second swing around the world, and it is a wonderful nostalgic trip where I'm reminded again that Hollywood has left its imprint on every nation on planet Earth.

Arrangements were made by Malooly Assoc. Travel of Los Angeles pin-pointing places of particular interest to the film buff.

IN THREE PARTS

The first flight stop from Los Angeles was Honolulu. During refueling had time to call Gregg Kendall, a Hollywood Studio Magazine Hawaii correspondent. Gregg has offices in the Ilikai on Waikiki Beach, and is busy with public relations, and an active talent agency. The next stop for refueling was Guam. And then on to Manila. Before we got to the Phillipines, we had crossed the International Dateline and thus lost a day. Gradually, we pick it up—hour by hour — as we fly around the world.

Manila is experiencing a real boom. The beach front is being reclaimed with tons of sand, and high-rise hotels are fast to follow. The movie "MacArthur", the Universal epic about the famed General. The marvelous Manila Hotel which was MacArthur's headquarters is being refurbished. It's gleaming white marble floors, tropical gardens and new high-rise wing all bespeak glamour.

The old and the new are much in evidence in downtown Manila. A city tour took us to an old dungeon-fort where hundreds of people were burned to death during World War II. No movie Hollywood ever made could re-capture the terrifying feeling that human beings could sink so low as to destroy other humans in this diabolical manner until you see the exact spot it happened.



Shooting the falls in a canoe in the Phillipines

The next day we took a tour to Pagsanjan Falls, a two-hour drive from downtown

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Robert Kendall at Pagsanjan Falls in the Philippines, site of "Apocalypse Now".



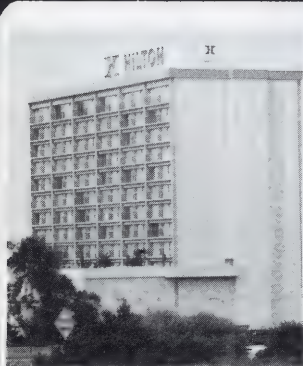
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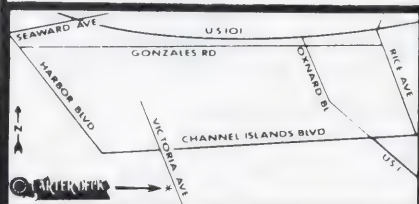
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Manila. Here they shot the latest Marlon Brando movie, "Apocalypse Now", the Francis Ford Coppola multi-million dollar movie epic about Viet-Nam. Our guide told us Coppola rented a fantastic villa near the Pagsanjan Falls. There is a unique river situated in a canyon with lush green mountains rising on both sides. They call it the "shooting the rapids" tour. You get in a canoe with two paddles, and you dodge rocks and boulders as you pass over sixteen different rapids, winding up at the beautiful waterfall at the end. As we glided down the magnificent mountain chasm in the waterfall area, we could see lush, green mountains and listen to the tropical birdcalls. The sky was cobalt blue with fleece white clouds. As the river current quickens, there is an element of fear. With all of our movie camera and still camera equipment, we had to be careful. Shooting the rapids was a unique thrill and miraculously we managed to stay afloat, but we had to wrap cameras in towels. The guide pointed out one specific spot where Coppola shot a scene from "Apocalypse". Here I saw a dis-membered statue still standing in the burned-out doorways to an ancient temple. The guide explained how Coppola had set it aflame and shot a spectacular burning sequence for the movie.

Returning to the lodge at the top of the falls, we had a buffet luncheon, and drove on to a modern, futuristic style hotel atop a mountain offering a great movie of Bataan, reminding me of the movie "Bataan" produced in 1942 with Robert Taylor.

The very next morning we were on our

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Katmandu, Nepalese man gets around this way.



Floating gambling casino in Macao

way around the world again. We got up early, and took the plane to Hong Kong, arriving around noon. We were met at the airport by the chauffeured black Mercedes sent out by the Mandarin Hotel to pick us up.

We had dinner the first evening at the top of the Mandarin, which allows a spectacular harbor view of the lights of the city. The Cantonese Restaurant, is frequented by celebrities. Recently, Tony Randall was here, doing a story for Holiday Magazine. Liz Taylor and Richard Burton use to not only come here, but order the food sent to them by air wherever they happened to be at the moment. Mike Todd made a bet with a man in London that the Mandarin served the best Cantonese food in the world. He won his bet! Shrimp sauteed in walnuts, and chicken served with asparagus was a marvelous combination.

The next day took the ferry boat ride to Kowloon and had the Peninsula Hotel Sunday buffet, which has to be one of the greatest gourmet buffets in the world. After that went back to the mainland just in time to catch the hydro-foil to the Portuguese gambling island of Macao. It is just an hour and a half from Hong Kong by hydro-foil.

Continued in the next issue.

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WANTED: Photos and clippings of Sonja Henie and Eleanor Powell — Have lots of other stars to trade from 30's and 40's — Jean Knudsen — Rt #1, Box 155, Dresser, Wis. 54009. (10-11-'77)

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"Packages made up on all personalities—want covers 1930's, Male actors". Tom Stuto, 27 Evans Rd., Stoneham, Mass. 02180. (8-9-10-11-12-2-78)

BOOKS-MAGAZINES

Send 50¢ to Stan Czaplaj Jr. for his lists of all types of old magazines, books, soundtracks, lp recordings and movie items. Your want lists are welcome. 6081 Braden St. Detroit, Mich. 48210. (9-10-11-12-'77)

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Thousands of rare movie posters, rare movie magazines, rare records, movie song sheets. Send \$1. for FALL/77 Catalog. Collectors Corner, Box 8021-H, North Hollywood, California 91608. (We are interested in purchasing Gail Russell Memorabilia) 10-11-12-2-'78)

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WANTED TO BUY

Wanted to Buy or Trade: Betty Grable items. Lots of 30-40's material on all other stars for trading. Louis Truxillo, 815 Toulouse St., New Orleans, La. 70116. (11-12-'76-2-3-4-5-6-7-8-9-'77)

Interested in all items and information pertaining to movie musical operettas, also recordings of Miliza Korjus. Allan Herzer, 426 Otter Branch Ct., Glendora, NJ 08029 (11-12-'78)

WANTED: Nancy Carroll stills, scenes with other principals in "Broken Lullaby" and George Raft's "Undercover Man". Paul Nemcek, RD Box 169, Babson Park, FL 33827. (11-12-'77)

James Dean Illustrated catalogue \$1. Dean material urgently wanted, will buy or trade for material on your favorite. Material on your favorites also for sale. State wants. Simmons, 25, Rutland Court, Hove, Sussex, England. (6-8-9-10-11-12-'77-2-3-4-5-'78).

Wanted. Vivien Leigh stills and articles. Specially from "Gone With the Wind." I have hundreds of other stars stills to send you. R. Mueller, W. 173 Erika Rd. Menomonee Falls, Wisc. 53051. (9-10-11-'77)

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ATTENTION GWTW BUFFS: Vivien Leigh (Edwards) Scarlett O'Hara's Younger Sister (Evelyn Keyes) Each \$8.95, Both \$17.00 postpaid. Oak Lawn Books, BOX 2663, Providence, RI 02907. (11-12-'78)

For Sale: Two large scrapbooks of movie ads taken from LIFE Magazine, films, of 1940's, early 50's. Paul Nemcek, RD Box 169, Babson Park, FL 33827. (11-12-'77)

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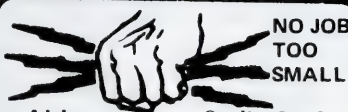
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CINEMA CHAT

Way back in 1919 — Film news

Mary Pickford MAILS FILM BY AIR.

The famous actress is here shown inspecting the Liberty Motor which drove the 'plane that carried her Propaganda Film to President Wilson. Beside her is the pilot, Lieut. E.D. Jones.

June...14...1919. FILM BY 'PLANE.

To Mary Pickford belongs the credit of sending the first film by aerial mail. On this page we publish a 'close-up' of little Mary and her propaganda picture (made at the request of the Government for use in a Liberty Loan Drive), all packed for shipment to President Wilson at Washington, D.C. Miss Pickford started the film on its way from Venice, Calif. in one of the Governments pathfinding 'planes which is making serial mail routes between the Gulf of Mexico and the Pacific Coast. At Ellington Field, Texas, the Pickford film will be transferred to another 'plane and its journey to Washington continued.

June...14...1919. "DADDY LONG LEGS"

Great interest was shown in Mary's new pictures, and details of the first one was eagerly awaited, the film due to arrive in Britain shortly, "Daddy Long Legs" to be released by the Walturdaw Co. of 46, Gerrard St. London, W.1. Marshall Neilan handled the directional side; Jean Webster was the authoress, Agnes Johnson was responsible for the scenario; Charles Rosher was behind the camera. "Daddy Long Legs" proved an enormous success in book form and equally popular as a play;

The composition of the scenes is excellent, the long-shots on interiors giving the impression of depth; Mary enacts the role with a big heart appeal; Mahlon Hamilton is "Daddy"; the interior sets are richly furnished when the occasion requires, and the orphanage scenes look like the real thing. The length is 7,200 ft. Marshal Neilan played Jimmie McBride as well as directing the production. The cast includes Milla Davenport, "Percy" Haswell, Fay Sempart, Lillian Langdon, and Audrey Chapman.

June...14...1919. WHEN WOMAN SINS.

FOX Film Corporation gives us a social drama with Theda Bara, who is the woman. The tragic note of beginning life in the wrong environment is struck in the very first scene and it is hard to know whom to blame for what follows. Lillian Manchard is a temperamental woman whom Fate has made a nurse and who finds the noble calling irksome to her restless nature. She becomes nurse to an old man and one night hearing some music she dances on the verandah. He comes to watch without her knowledge and has a fatal seizure.



THE FAMOUS ANDREWS SISTERS and a few of their top selling records from their long career. Read about Maxene Andrews' new U.S. tour.

George Burns to Be Honored

George Burns has been Hilton Hotel, it was announced today by Joe Nee, Dimes as the recipient of the National President of the First Annual Jack Benny Memorial Award to be presented 1,000 people will attend this at a gala benefit dinner on \$125 a plate dinner, with Bob Oct. 4th at the Grand Hope acting as Chairman and Ballroom of the Beverly Toastmaster for the evening.

L.A. Express



Joan Crawford, in this tender moment from MGM's "THIS MODERN AGE," is shown giving the key to her heart to leading man, Neil Hamilton.

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Mercedes-Benz invented the automobile in 1886—and in 1895 produced the first car ever built on a production line. Over the generations, Mercedes-Benz has perfected one engineering advance after another.

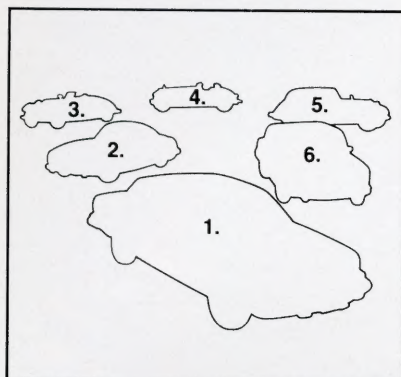
Add to that an auto racing record of over 4,400 individual victories and you have an automotive heritage unmatched by any other car in the world.

Now Mercedes-Benz offers seven separate and distinct models for sale in the United States. Each one is unique. Each one continues, in its own way, the Mercedes-Benz legend.

At left, you see almost 50 years in the life of a legend. Look closely. See how nobly time touches these Mercedes-Benz automobiles. Their appeal is enduring. A characteristic that marks the truly legendary, and distinguishes it from the merely passing fancy.

A blend of future and past

Here is disciplined grace, the product of thoughtful evolution in de-



1: 450SEL (1977); 2: 300SL Gullwing (1955);
3: 500K Special Roadster (1935);
4: Super-charged SSK (1929); 5: 540K
Cabriolet B (1936); 6: 600 (1969).

Mercedes-Benz Technical Specifications					
MODEL	ENGINE	DISPLACE- MENT (CU. IN.)	WHEEL- BASE (IN.)	OVERALL LENGTH (IN.)	CURB WEIGHT (LBS.)
240D	4 cyl. ohc (fuel injected)	146.7	110.0	190.9	3210
300D	5 cyl. ohc (fuel injected)	183.4	110.0	190.9	3515
280E	6 cyl. dohc (fuel injected)	167.6	110.0	190.9	3530
280SE	6 cyl. dohc (fuel injected)	167.6	112.8	205.5	3905
450SEL	V-8 ohc (fuel injected)	275.8	116.7	209.4	4080
450SL	V-8 ohc (fuel injected)	275.8	96.9	182.3	3815
450SLC	V-8 ohc (fuel injected)	275.8	111.0	196.4	3860

sign. When Mercedes-Benz engineers create a new car, their vision is wide. They look backwards to retain and improve on their worthiest earlier ideas. And forwards as well, to blend in their latest innovative technology.

Thoughtful evolution in design: a mark of Mercedes-Benz.

To the eye, the changes that have been wrought may be subtle. Invariably, though, they are quietly beautiful—which shows how unerringly their “form follows function.”

More importantly, the cars of Mercedes-Benz are designed to appeal strongly to your intelligence. They are honest cars. The promises they make relate directly to their primary function: well-engineered, safe transportation.

One of the seven Mercedes-Benz models currently available in the United States is in the front rank, left: the 450SEL Sedan. Our full offering is described in the table, above. Each model represents a blending of patient craftsmanship with sophisticated technology.

Enduring value... and enduring pleasure

Many models of the elegant 500K shown here (No. 3, Circa 1935) are appraised at over \$50,000. The rare 540K Cabriolet B (No. 5, Circa 1936) is considered a genuine value at \$75,000. And based on average official used car prices over the past five years alone, the contemporary Mercedes-Benz automobiles have held their value better than any other make of luxury car sold in the United States.

The high retained value of Mercedes-Benz cars is a rational attraction. But they have an emotional raison d'être, too. To experience it, arrange, through your Mercedes-Benz Dealer, to drive one. You'll experience an unrivaled automotive pleasure behind the wheel of this charismatic car from Mercedes-Benz. Truly, the legend continues.



Mercedes-Benz
Engineered like no other car
in the world.

©Mercedes-Benz, 1976

An unbroken line of excellence. Since 1886, Mercedes-Benz has produced one classic automobile after another. Each one a car engineered like no other car in the world.

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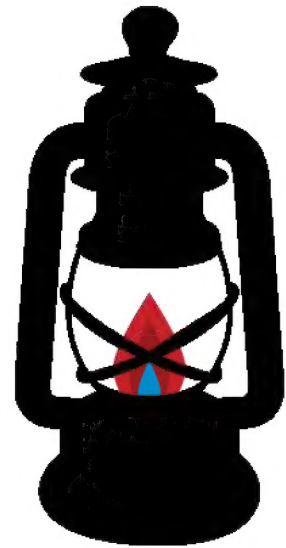
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